

THE MEDÆVAL ARCHITECTURE OF CYPRUS.*

ARCHÆOLOGICAL investigation in Cyprus, formerly so difficult under the Turkish rule, has been greatly facilitated since 1878, when our Government undertook the administration of the island. Hitherto, however, enquiry has been for the most part confined to the remains of antiquity (see, for example, the Paper by Dr. Murray in the last number of the JOURNAL, and that by Dr. Ohnefalsch Richter in Vol. III. p. 109). Considering that the architecture of the island under the Lusignan kings was so largely influenced by that of their mother country, it is fitting that its systematic investigation should have been undertaken by a French expert, and it is fortunate that the work has been entrusted to so capable and well-equipped an enquirer as M. Enlart, formerly member of the *Ecole de Rome*. M. Enlart is already well known to students of mediæval architecture as the author of an admirable work on the Romanesque and Transition churches of the dioceses of Amiens and Boulogne, and his *Origines françaises de l'Architecture gothique en Italie* has thrown much light on the influence of the Cistercian order on mediæval architecture in Italy. In 1896 he was commissioned by the Minister of Public Instruction to visit Cyprus, and the present work is the result of five months' study in the island.

The book commences with a general historical sketch of the kingdom of Cyprus, and is divided into two parts, the first dealing with ecclesiastical architecture, and the second with civil and military work.

M. Enlart devotes the first two chapters of the first part to the consideration of the general questions of the character and evolution of the mediæval architecture of Cyprus. Four Romanesque churches in the province of Karpas—the promontory which stretches out towards Asia Minor—are attributed to a period before the conquest of the island in 1191. They consist of nave and aisles, each terminated by apses, and covered with barrel vaults, a type of church common in the centre of France; and M. Enlart suggests that their presence is to be explained by the fact that in the twelfth century French architects practised their art on the coast of Syria, as is proved by the survival of a remarkable Romanesque church at Beyrout. When, however, the French took possession of Cyprus, the architecture which they introduced was the Gothic of their own country. Their earlier work was inspired especially from the north of France, with some differences necessitated by the climate and economical conditions. The construction presents some archaic features, but the decoration generally is not behind contemporary work in the mother country. During a second period, from the middle of the thirteenth to the middle of the fourteenth century, the influence of Champagne, and to some extent that of the south of France, can be recognised; this period produced

* Review of *L'Art gothique et la Renaissance en Chypre*, by Camille Enlart. Ouvrage publié sous les auspices du Ministère de l'Instruction publique et des Beaux-Arts. 2 vols. 8o., pp. xxxii, 756. 34 plates and 421 illustrations in the text. Paris, Ernest Leroux, 1899.

Third Series, Vol. VII, No. 3.—9 Dec. 1899.

works of great merit, with no trace of archaism. In the architecture of the third period, commencing about 1360, the influence of Champagne disappears, and is supplanted by that of the south of France. A fourth period, from the end of the fourteenth to the fifteenth century, is distinctly inferior, and shows a return to the construction and decoration of the Romanesque period.

During the first Gothic period the proportions are fine, though rather low; wooden roofs over the aisle vaults were abandoned for flat concrete roofs, which involved the omission of the triforium. The earliest vaults are more or less archaic; the transverse ribs are wider than the diagonals, as in the French Transition; occasionally, too, we find barrel vaults, and semi-domical vaults to apses. The vaults of the second period are as light and perfect as in the best architecture in France; the rib springings are constructed *en tas de charge* in horizontal beds to a considerable height, and it is no doubt owing to this fact that the vaults have stood so well in a country subject to earthquakes. The use of pottery in these vaults is also remarkable: some, with an orifice in the soffit of the vault, are doubtless acoustic; in other cases large jars are embedded in the concrete above the springings of the vault to lighten the construction. From the middle of the fourteenth century, the vaulted construction becomes inferior, and there is a curious reversion to older forms—unribbed groined vaults, cupolas, and especially barrel vaults. In these later buildings, buttresses are generally suppressed, and the walls made uniformly thick throughout. The internal supports are generally cylindrical piers, the earliest of which have square capitals sculptured *à crochets*; later we find the octagonal capital, with or without sculpture; and during the fourteenth and fifteenth centuries most of the capitals are circular, without sculpture. The earlier windows are single openings, without tracery, which was not employed until about 1280. The character of the masonry throughout is good, and carefully executed.

The second chapter is an interesting study, showing from what sources individual works have been influenced, and indicating the special causes of such influences. Here M. Enlart's extensive knowledge of the architecture of his own country has stood him in good stead, and the whole chapter is an admirable example of the comparative method. Then follow thirteen chapters describing the churches in detail, with plans and numerous sketches by the author. The second part, on the civil and military architecture, is treated in the same manner.

The papers by Mr. Edward P'Anson and Mr. Sydney Vacher, in the R.I.B.A. TRANSACTIONS of 1882-3, describe and illustrate many of the buildings which are more exhaustively dealt with in M. Enlart's work, though he has intentionally avoided the duplication of their illustrations. The remainder of this notice may therefore usefully be confined to a few notes from M. Enlart's book on the buildings illustrated by them.*

The first building of importance which was undertaken after the French took possession of the island seems to have been the metropolitan church of St. Sophia at Nikosia [figs. 26-29], where they fixed the seat of the Latin archbishop of Cyprus. Although some fragments appear to indicate earlier work, the actual church was only commenced in 1209. The archbishop, Thierry, was a Parisian, his brother being successor of Notre-Dame. This explains the similarity between the choir and transept of this church and certain buildings in Paris and its neighbourhood. The apse has an ambulatory without chapels, a plan which was adopted at Morienvall about 1120, and was followed in the original plan of Notre-Dame, Paris, and at Mantes. The low transept, with an apsidal chapel opening out of the eastern side of each arm, resembles the plan of Poissy. The influence of Champagne is indicated by some details, such as the cornices of the ambulatory and transept [figs. 27 and 28]; Alix of

* All the references to figures which follow apply to the plates in the R.I.B.A. TRANSACTIONS of 1882-3.

Champagne was the queen of Hugh I. de Lusignan, who laid the foundation stone of the church, and she also held lands at Mantes. The wall passages in front of the windows of



INTERIOR OF CATHEDRAL, NIKOSIA.

the nave aisles (see photograph) also indicate the influence of Champagne and Burgundy. The works were continued by Eustorge de Montaigu (1217-1251), and the nave aisles appear to date from his pontificate. The church is said by some historians to have been finished

in 1228, but this can only apply to the essential parts, probably the choir and transepts. The building was injured by an earthquake in 1267, and again in 1303. The upper part of the nave belongs to a third period, and was probably erected under archbishop Gérard de Langres (1295-1312), who was previously a canon of Sens. The west front dates from the early part of the fourteenth century, the porch having been finished by Jean de Polo (*d.* 1332), and the upper stage of the north-west tower is also attributed to him. An open gallery over the porch, in front of the west window [fig. 29], was apparently contemplated, but M. Enlart suggests that probably the arcade was never executed. He also agrees with Mr. l'Anson's opinion that the western towers were never completed. The church was consecrated in 1326, although it was not then finished. The absence of timber roofs is the chief feature which distinguishes the building from French work of the same period. In the earlier work, a very low pitched roof was adopted over one bay of the aisles, but this plan was abandoned in favour of flat concrete roofs, which again involved the suppression of the triforium stage (see photograph).

The cathedral church of St. Nicholas, Famagusta [figs. 7-14], is the finest example of the second period of Gothic art in Cyprus. The adaptation of French Gothic to local requirements is carried further, but in spite of this the architecture and sculpture follow the latest innovations in French art. Compared with contemporary buildings in France, it is not only in no way inferior, but it has the advantage of being more complete than any French cathedral of the fourteenth century. This period, so disastrous for France, marked the highest point of the prosperity of Cyprus. The plan of the church [fig. 12] comprises a nave of seven bays, terminated by a polygonal apse without ambulatory, the aisles being finished with apses of similar form. There is no transept.* The design of the *chevet* is very similar to that of Saint-Urbain, Troyes: the plan is the same, and in both we find the windows surmounted by high gables, with roses in the tympana, the same pinnacles, and the same traceried parapet. Another feature borrowed from Champagne is the outside gallery which surrounds the apse below the clerestory windows; here this becomes a balcony carried on large corbels. The west front [fig. 7] presents analogies to the cathedral and church of Saint-Nicaise at Reims. The three doorways have glazed tracery in their tympana, and are surmounted by steep gables. Between the towers is a great window with its gable, and the belfry windows are gabled in the same fashion. The church resembles the cathedral of Nikosia in the absence of timber roofs and triforium. The work was commenced at the beginning of the fourteenth century, and, after proceeding slowly at first, was energetically taken up by Bishop Beaudoin Lambert, and was probably completed in a few years. An inscription of his time, dated 1311, still survives [fig. 13], and records the progress of the work by stating the number of vaults then erected. The two eastern bays of the aisles and their apses were then vaulted, but none of the high vaults had yet been built. About the end of the fourteenth century a chapel with eastern apse was added on each side of the nave in the fifth bay from the west end; that on the north has been destroyed. The chapel opening from the eastern bay of the south aisle was added about the same time, or a little later. A sacristy is attached to the eastern bay of the north aisle.

The third cathedral, that of Paphos, has been destroyed, and, after the cathedrals of Nikosia and Famagusta, the most important ecclesiastical building in the island is the abbey of Lapaïs, or Bella Pais [figs. 49-58]. It belonged to the Premonstratensian order, which replaced the Augustinians at the beginning of the thirteenth century. The church, which dates from the thirteenth century, has an aisleless choir with square east end, transepts not projecting beyond the nave aisles, nave of two bays, and western porch of three bays in width. Its plan resembles in some respects the churches of the Cistercian order. In style it recalls certain Gothic churches in the south and centre of France, in its low cylindrical columns, wide pro-

* An excellent set of measured drawings of the cathedral, by Mr. Vacher, has been published in the *Architectural Association Sketch Book*, new series, vol. ii. (1882), plates 70-72.

portions, arch mouldings, and in the manner in which the springings of arches and vaults are treated [fig. 54]. Some features are archaic for the date: the windows are simple lancets, and the transepts are covered with barrel vaults, although all the other vaults are ribbed. The vaults are covered with concrete roofs. The treasury over the north aisle, and the springings of the cloister vaults on the south and east sides, appear to date from the end of the thirteenth century; the chapter-house, the building on the east side of the cloister, the sacristy (chapel on Mr. Vacher's plan, fig. 49), and the cloister arcades are a little later; and the refectory and dormitory are later still. The buildings were probably finished during the



CATHEDRAL, FAMAGUSTA, EAST END.

prosperous reign of Pierre I. (1358-1369). M. Enlart assigns to the lay brethren the range on the west side of the cloister, and places the kitchen at its northern end. The refectory is on the north side of the cloister, parallel with the church [fig. 56]: in style it resembles fourteenth-century buildings in the south of France and Catalonia (cathedrals of Aix, Narbonne, Gerona, &c.). The building on the east side of the cloister comprises a great workroom (kitchen (?) on Mr. Vacher's plan) and the chapter-house, with the dormitory on the upper floor. M. Enlart compares it with the *Merveille* of Mont Saint-Michel. The fine situation of the abbey [see photograph] shows that the comparison is apt in more than one respect.

The church of Saints Peter and Paul, Famagusta [Mr. Vacher's church B, figs. 20 and 21], is recorded to have been built by a merchant of the town during the reign of Pierre I. (1358-1369). The apses are covered with semi-domes, and the nave and aisles with ribbed

vaults, the high vault being abutted by simple flying buttresses. The aisle walls have no buttresses. A stair turret is placed at the south-west angle, to give access to the aisle roofs. In style the church is imitated from the slightly earlier work in the cathedral, except the doorways, some details of which resemble thirteenth century work. This building, which is private property, is now used as a store by the Government, and M. Enlart expresses the hope that they may interest themselves to secure the preservation of so interesting a church.

The Greek cathedral church of St. George at Famagusta [Mr. Vacher's church A, figs. 15-19] is attributed by M. Enlart to *c.* 1370. Its plan is almost identical with that of Saints Peter and Paul, and the two churches are vaulted in the same manner. The earlier church, Byzantine in style, was retained when the larger church was built, and M. Enlart thinks that the central cupola of this small church [fig. 16] was a reconstruction contemporary with the building of the larger church.

The Latin church of St. George, Famagusta [Mr. Vacher's church C, figs. 22-25], one of the most perfect in the island, represents a very common type of plan, which was followed in three churches in Nikosia, and at least eleven in Famagusta. This church may be attributed to the end of the thirteenth or beginning of the fourteenth century. Its aisleless nave is vaulted in three bays, with a polygonal apse of five sides; a sacristy is attached to the north-east side of the apse. The monastic church of Notre-Dame de Tyr, Nikosia [Armenian church, figs. 30-32], which was built 1303-1310, has a similar plan, except that the nave is of two bays only. The western bay, which was intended to be groined like the rest of the church, was left unfinished in 1310, and afterwards covered with a barrel vault. In design it strikingly resembles the cathedral of Nikosia. Another monastic church in Nikosia, St. Catherine [figs. 33-36], is very similar in plan, and is described by M. Enlart as a perfect and complete type of southern Gothic of the end of the fourteenth century. A treasury of two storeys is attached to the north-east side of the apse. The church of St. Anne, Famagusta [fig. 4], has a nave of two bays and polygonal apse, of the early part of the fourteenth century. Although the apse has a ribbed vault, the nave vault is groined without ribs, an archaism which is found also in the Nestorian church in Famagusta, erected about 1360, and influenced in style by the south of France. In the latter church, as in some others of this type, the apse is semi-circular, and covered with a semi-dome, and its doorway presents a curious survival of the Romanesque zigzag, as in the refectory at Lapais, which dates from the same period—a survival which lasted even into the fifteenth century in Cyprus.

The civil and military architecture of the island is also fully described by M. Enlart. He divides the military works into three classes:—1. Mountain castles, the arrangement of which is irregular, as necessitated by the site (St. Hilarion, Kantara, Buffavent); 2. Castles of the plain, of regular rectangular plan, with angle towers (Kyrenia, Famagusta, &c.); and 3. Single isolated towers, like Kolossi [figs. 59-64]. The military architecture does not differ much from contemporary work in France, until we come to the era of Venetian fortifications at the end of the fifteenth century.

Besides the French influence which dominated the architecture of Cyprus, whether ecclesiastical, civil, or military, the influence of the north-east of Spain can be recognised in the fifteenth century, due no doubt to intimate commercial relations and royal alliances. This Spanish influence, however, was soon eclipsed by the Italian Renaissance. Up to this time, Italy does not seem to have influenced the architecture of Cyprus at all; the case is different with regard to painting, which from the fourteenth to the sixteenth centuries is far more "Giottesque" than Byzantine. The remains of the Renaissance period are relatively not very considerable. However deplorable the capture of the island by the Turks in 1571 may have been, the neglect of Turkish rule has probably resulted in the preservation of more Gothic buildings than the continuance of the Venetian power would have left us.

M. Enlart's work does not deal with the Byzantine buildings of Cyprus. Considering that Cyprus was for long a point of contact between the two civilisations, Eastern and Western, it is very remarkable that, throughout the best Gothic period, the native Byzantine work does not appear to have influenced the architecture of the ruling race at all. This fact is not without significance in its bearing on the theory formerly accepted as to the Byzantine origin of Gothic architecture, although M. Enlart is careful to guard himself against assuming that this Byzantine work had no influence on the architecture of certain districts of France. In the later and decadent Gothic period in Cyprus, an unsuccessful attempt was made to combine



ABBEY OF LAPAÏS, NORTH-EAST ANGLE.

Gothic and Byzantine features, but throughout the careful character of the masonry affords a complete contrast to the works of the native Byzantine builders, and even to-day the degenerate work of the local masons preserves some traditions of the Gothic period.

M. Enlart's book concludes with a chronological and geographical index, which is a most useful feature in a work of this kind, giving as it does leading dates of all the buildings which are mentioned in the text. The whole work, indeed, is distinguished by the admirable method and systematic analysis which characterises the best archæological work of our neighbours across the Channel. It is to be hoped that the book will attract the attention of English admirers of Gothic art, for the English administration of Cyprus can do much for the preservation of the interesting buildings which M. Enlart has so well described.

JOHN BILSON.

THE LATE SIR THOMAS DEANE, R.H.A.

BORN AT CORK 1828. KNIGHTED AT DUBLIN 1890. DIED AT DUBLIN 8TH NOVEMBER 1899.

FOR more than half a century the name of Deane has been familiar in three generations of architects in Ireland. Sir Thomas Deane the elder, born in 1792, representative of a line of well-known builders and architects in Southern Ireland, was distinguished by knighthood as Sheriff of Cork City in 1830. Sir Thomas Deane the younger received knighthood as a distinguished architect sixty years later, and was for the fifty years closing this century a notable personality. His works and career recalled are an interesting illustration of the history, fashion, and progress of British architecture in an eventful period.

Dublin City in the last century, when it achieved much noble architecture, produced no eminent architect of Dublin birth, nor in the first half of this century either, and perhaps for the reason that there was little architecture to be done in it for the fifty years following the Act of Union but insignificant and commonplace work. It is true it had a few respectable architects, who founded a Royal Institute of the Architects of Ireland so far back as 1837; but when a revival of Irish progress came after the famine of 1847, and was marked by a hopeful national exhibition in 1853, it found a circle of architects, practitioners trained in local works, not of first class, and practically unconcerned with Gothic revivals or controversies of their calling in an outside world.

It was such a complacent community that two young architects of Cork, Benjamin Woodward and Thomas Newenham Deane, invaded about 1852, shocking proprieties of established methods of practice, and preaching a new gospel of architecture of an unknown Ruskinite cult. Mr. Ruskin himself visited Dublin, and in his lectures and writings lauded the young architects as men of the future dispensation. A first conspicuous building—their joint work—the Museum or Engineers' School of Trinity College, Dublin, gave them a timely opportunity to illustrate their faith. The novel building widely attracted popular favour by its charm of dignified palatial composition, and by its emancipation from all well-worn precedents of classic details; for the designers had the courage to adopt cornices, string courses, and bold plinths and window compositions quite novel in such connection, and suggested by the Romanesque architecture of Southern France. The new departure, with its wealth of naturalistic and clever carving, and the introduction of hitherto unadmired Irish marbles, awakened local enthusiasm, and the new architects stepped at once into notoriety and favour with the public, if not with the older school of surprised architects.

Woodward's early death followed soon on this achievement. The last works of the associated architects in which his influence perhaps could be traced were the Natural History Museum at Oxford, the Crown Insurance Office, Blackfriars, London, and the Kildare Street Club, Dublin. Thereafter the spirit of these original works was carried on in many buildings by Deane alone, and his individual talent impressed on them.

Like all enthusiasts of the Gothic revival, young Mr. Deane turned early to ecclesiastical architecture. Opportunity came in restoration of the fine Cathedral Church of St. Canice, Kilkenny, and the more Irish remnants of architecture representing the Cathedral of Tuam, and he proved his capacity for restoring old work. In 1860, however, the Irish clergy and insular archaeologists, following by some years on English example, had but arrived at the stage of study of Rickman and Parker's Glossary, and of demanding precedent and authority for all interpolation. A pedantry of this kind was not congenial to the original genius of Deane, whose personality appeared in new features and details. The inevitable storm of

criticism and controversies, which may be read in the *Gentleman's Magazine* and building and antiquarian journals of forty years ago, must have been somewhat discouraging to a more advanced restorer of ecclesiastical architecture in Ireland. Deane was further a competitor, with a striking design, for the Church of St. Andrew in Dublin, and subsequently for St. Finbar's Cathedral, Cork. By that time, however, the clerical mind in Ireland had advanced so far as the Early French period, and Burges's design was enthusiastically preferred.*

Deane's long and busy life to the end was afterwards more concerned with secular architecture. In London he built another Crown Insurance office in Fleet Street. The first Crown Insurance office by Deane and Woodward was removed not long after its erection. At Oxford, following his museum, he built the Curator's House, the Clarendon Laboratory and Anthropological Museum, the new buildings of Christchurch, Sir Benjamin Brodie's house, and the Union Buildings. He was a competitor and prize-winner in the open Foreign Office competition of 1857, and a select competitor for the Law Courts and Kensington Museum competition. In Ireland his many works at private mansions included additions at Kilkenny Castle for the Marquis of Ormonde, and at Portumna Castle for the Marquis of Clanricarde. In Dublin the most distinctive personal works of Thomas Newenham Deane are the Scottish Widows' Assurance Buildings and the Munster Bank.

Subsequent to 1876, in connection with his talented son and successor, Thomas Manly Deane (pupil of Burges), his works bore some other sympathetic influence, which was natural. Among these were prominent the Commercial Insurance Offices, College Green; the Church of Ireland Training College, Kildare Street; a clever half-timbered town-hall at Bray; Royal Exchange Assurance Offices, College Green; McArthur Methodist Training College, Belfast (competition); and the Consumptive Hospital, Wicklow. His latest great work, the Museum of Science and Art in Dublin, was a final abandonment, under the pressure of the fashion of the day, of the Deane-characteristic architecture, and the building is clothed in the mantle of the new Classic renaissance, but with a certain independence from which no circumstances could dissociate the instincts of T. N. Deane.

By his force of character Deane became one of the most widely known of men in Irish society, though he was not of it in one sense. He was not a gregarious man; and, absorbed in pursuit of his practice, and living a retired life, he maintained friendship with brother architects and membership of the Irish Institute of Architects and of the Royal Hibernian Academy of Arts, although taking little interest in their corporate acts. In former years he had been a member of the R.I.B.A., but resigned in 1885. His instincts and sympathies lay rather with the party of "Memorialists" than with those holding belief in the advancement of architecture by corporate organisation.

For twenty-five years and until his death Sir T. N. Deane held only one public appointment, that of Inspector of National Monuments under the Irish Board of Public Works. In a genuine and patriotic devotion to his charge he exercised his office for a mere nominal salary, visiting assiduously remotest places and exposed coasts and islands, and facing western seas in any seasons.

THOMAS DREW, R.H.A.,

President of the Royal Institute of the Architects of Ireland.

* It was in this competition that an impression prevailed among architects that the personal popularity and influence of the Deane family in Cork would give undue weight to their selection in their native city. It was then that a

less influential local competitor was asked the meaning of his eccentric motto, "*Timeo Danaos*." "That," said he, "is Latin for I fear the Danes."

REVIEWS.

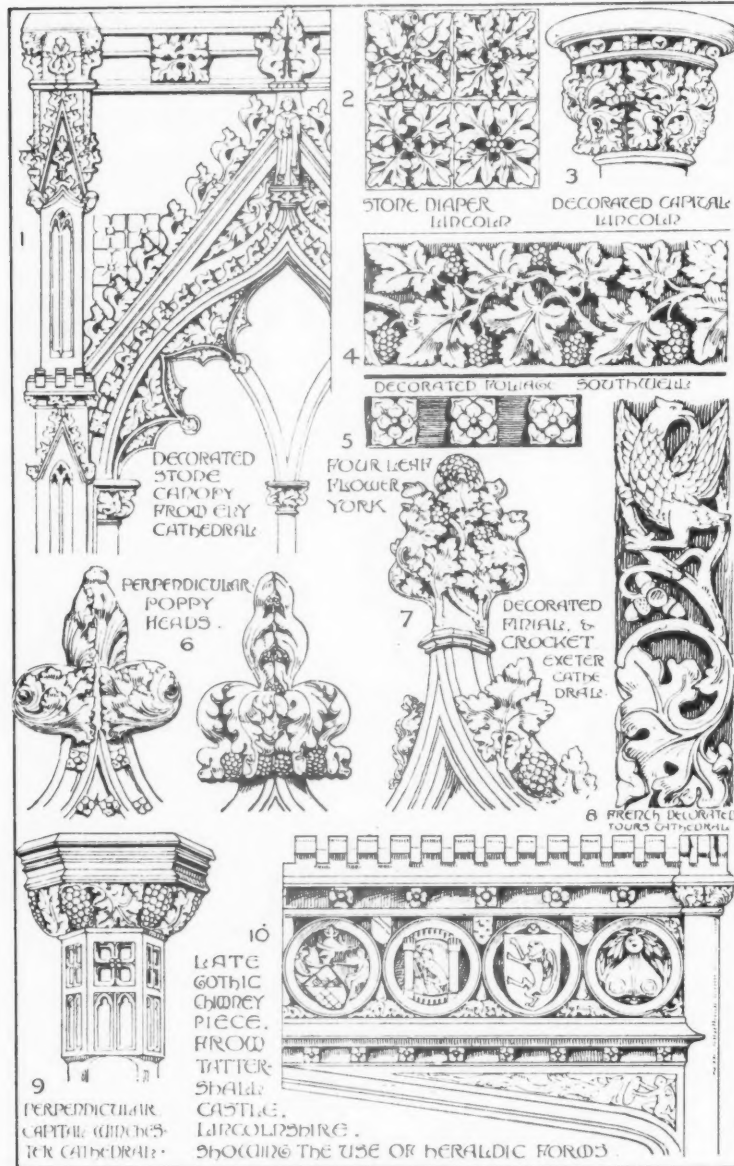
HISTORIC ORNAMENT.

A Manual of Historic Ornament, treating upon the Evolution, Tradition, and Development of Architecture and other Applied Arts. Prepared for the use of Students and Craftsmen. By Richard Glazier, Associate of the Royal Institute of British Architects; Head Master of the Municipal School of Art, Manchester. With 470 illustrations by the Author. Price 5s. nett post free. [B. T. Batsford, 94, High Holborn, London, 1899.]

This little work, while having no particular claim to originality, is generally well written, and sometimes interesting.

It is also charmingly arranged, and the printing, illustrations, and binding are decidedly pleasing in appearance. It consists chiefly of short chapters on the history and character of practically every style of art as expressed both in architecture and the minor arts, including such little studied varieties as Oceanic, Scandinavian, Celtic, and Mexican, with, as a rule, a plate of illustrations opposite each page of letterpress. These chapters contain a great deal of information in a very condensed form, and display a considerable amount of knowledge. The criticism generally follows the safe path of pointing out for appreciation the acknowledged beauties of every style; analytical criticism or explanation of why a thing is beautiful occurring but seldom. Nevertheless, it does occur sometimes, notably in the chapter on capitals; and the work contains sufficient thought, expressed with felicity and terseness, to place the author above the rank of a mere apostle of the obvious.

The weak point of the book is that its range is too great to be thoroughly dealt with in its limited size, and consequently it cannot be regarded as complete



DECORATIVE AND PERPENDICULAR GOTHIC DETAILS. (Pl. 17 from Mr. Glazier's book.)

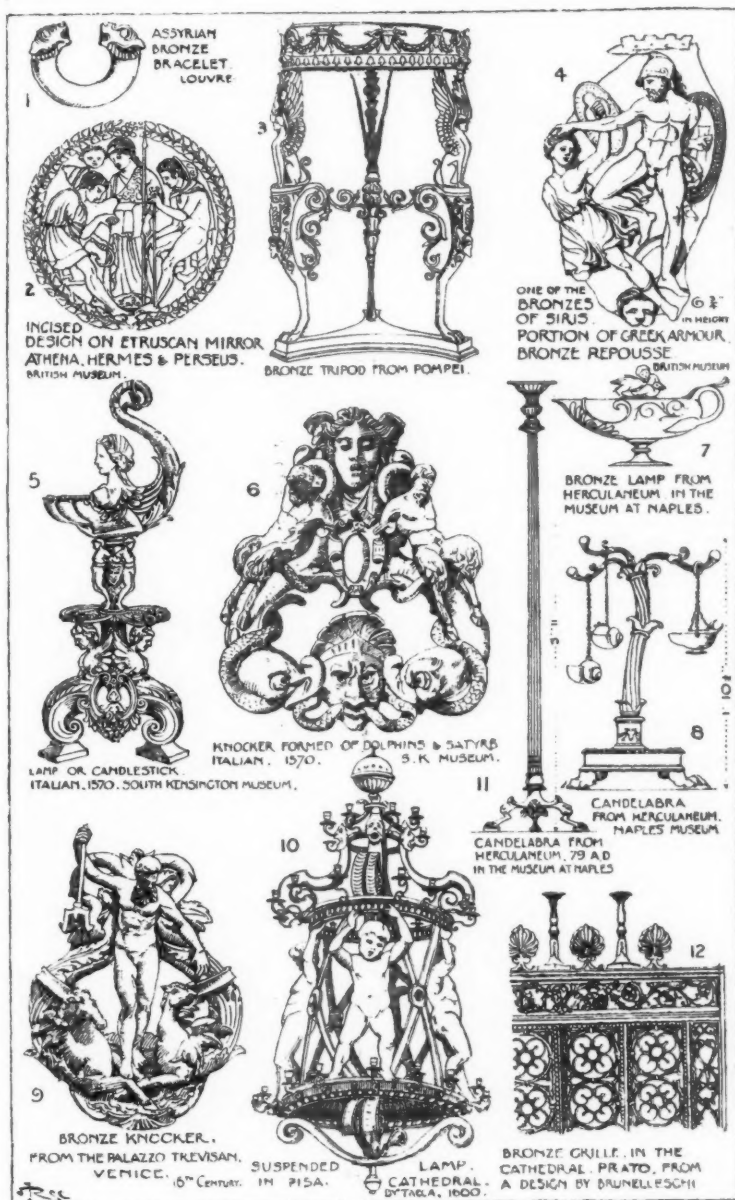
in itself. For instance, the chapters on the Renaissance, among others, simply bristle with the names and dates of buildings not illustrated in any way. Such tabulations are often useful, and are not necessarily to be deprecated, but they are useless unless the student can study the buildings or drawings of them at the same time.

The illustrations are numerous and generally good and interesting in themselves, but those which deal with architecture and architectonic arts lose in value from their fragmentary nature. Fragments of ornament given without reference to their position and surroundings are absolutely useless, so far as teaching a student their real value is concerned.

Occasionally references are made to the wrong figures or plates. On turning up a reference to the Doric capital we find the capital of the Monument of Lysicrates, and one to an Indian capital brings us to a plate of Chinese and Japanese ornament. Errors in spelling are also to be found, such as "trilinium," "tesserie," "Sansovenio," "Philipert de Lorme," "San Micheli," "Fontainbleau," "Venetion." Most of these are merely printer's errors, and some of them are spelt correctly elsewhere in the book. It may seem trivial to call attention to them, but a work for students is precisely the work in which they should not occur.

Those who desire a birdseye view of the art of all ages will

find this, perhaps, the most compact and comprehensive work of its kind yet published. The student will find it useful as an index to studies which must be pursued with greater unity and more logical sequence elsewhere; and he will be



BRONZES. (Pl. 33 from Mr. Glezier's book.)

helped by the valuable lists of text-books and works of reference which are appended to it.

J. HUMPHREYS JONES.

ART IN THE CHURCH.

The Parson's Handbook; containing practical directions both for Parsons and others as to the management of the parish church and its services according to the English use as set forth in the Book of Common Prayer, with an Introductory Essay on Conformity to the Church of England. By the Rev. Percy Dearmer, M.A. Price 3s. 6d. [London, Grant Richards, 9, Henrietta Street, 1899.]

This is a book, small octavo in size, containing 227 pages of closely printed matter on the subjects indicated above. Though intended solely for Parsons of the Church of England, it is likely to have a mixed reception among them. The ritualistic High Churchman will hail it with delight, while the Moderate, Broad, and Low Churchman are not likely to be so enraptured.

The new curate fresh from Oxford and the antiquated old country rector may here alike learn, if they so desire, how vestments, ornaments, and church furniture and upholstery may be brought up to date, or rather back to a date, and inform themselves about paschal posts, rood lofts, holy-water stoups, riddels, stocks, pontificals, houseling cloths, purificators, chalice veils, humeral veils, Lenten veils, corporas cases, towels, altar apparels, tippets, copes, chasubles, dalmatics, rochets, tunicles, and even verger's gowns. Information may be found as to sacring bells, the tenebræ herse, the standing pyx and the hanging pyx, gradines, and many other matters and things which the average living lay member of the Church of England has probably never before heard of.

The author states that "the object of this handbook is to help towards remedying the lamentable confusion, lawlessness, and vulgarity which are conspicuous in the Church at this time." He complains of the "want of liturgical knowledge among the clergy," and hopes that his book may assist in the practice of "catholic obedience." He writes in an appreciative vein of art and artists, and regrets that those who earn their living by writing and drawing are alienated from the Church because it has ceased to be a patroness of art; "the clergy have worked on purely commercial lines," and have ignored the competent artist and craftsman.

The working classes are also concerned, for vulgarity in art means cheapness, and cheapness means the tyranny of the sweater. "It has been pointed out that a modern preacher stands in a sweated pulpit, wearing a sweated surplice over a suit of clothes that were not produced under fair conditions, and, holding a sweated book in one hand, with the other he points to the machine-made cross at the jerry-built altar, and appeals to the sacred principles of mutual sacrifice and love." This is good, as is also the following passage, which might be read with

advantage by many country clergymen, who, not infrequently, seem to regard the church and its surroundings as their own freehold: "The parish church belongs to the people, not only during service time, but all through the day. It is not the parson's private property; he is one of the trustees for it, and his duty is to keep it at the people's service," &c.

The alleged vulgarity in the Church "is due to the failure to recognise the principles of authority" in Art as in Religion. "We (the clergy) do not listen to the artist when he tells us about art, and we are surprised that he does not listen to us when we tell him about religion," &c.

Parts of the book contain judicious references as to lighting, seating, position and size of pulpits, organ chambers, and other features incidental to the structure, which may be worth the notice and perusal of church architects. "The parson should not try to tie down the architect to any popular ideas as to what is ecclesiastical." "A good architect's work is spoiled if nothing is asked of the builder but a low tender; and the only advantage of this cheap building is that it tumbles down after twenty or thirty years, and so the world is rid of it."

"No alterations or additions should be made in the architecture or furniture of a church until a faculty is obtained from the bishop. The cost of a faculty for minor alterations, if unopposed, is £2 2s."

The author suggests 38 to 42 inches as a good height for pulpits above their floor, and 36 inches as an average inside diameter, which latter dimension, however, seems too little. Lecterns should be 48 inches from platform to lower edge of desk. "Altars should be 3 feet 3 inches high; altars are nearly always too short nowadays."

Plain stone altars are stated to be "far the best." We were under the impression that the Communion table in the Church of England was required to be of wood, and that stone was illegal. It is true there are many old stone pre-Reformation altars in existence as relics about the country, some still in use, as, for instance, the very large one of the thirteenth century at the old monastery of Abbey Dore, in Herefordshire, the choir of which is now used as the parish church.

It is somewhat surprising that the author does not condemn the wretched deal boxes so frequently used for altars. To our thinking there is nothing more appropriate for the Communion table than a massive and artistic one of oak, showing well turned or wrought legs and framework; but as this type does not need or lend itself well to upholstering of velvet and embroidery it finds but little favour.

Most of the matters dealt with in the book fall outside the purview of an architectural journal, though there is much of general interest and many notes of archaeological value on the pages.

JOHN COTTON.



9, CONDUIT STREET, LONDON, W., 9th Dec. 1899.

CHRONICLE.

THE NOVEMBER EXAMINATIONS.

At the Business Meeting last Monday the results and other particulars of the various Examinations held by the Institute in London and at provincial centres during November were announced as below. In London the written and graphic portions were held at the Westminster Town Hall, and the oral in the rooms of the Institute. The examinations in the provinces were conducted by the Allied Societies of the respective districts.

The Preliminary: Newly registered Probationers.

Preliminary Examinations, qualifying for registration as *Probationer R.I.B.A.*, were held simultaneously in London, Birmingham, Bristol, Cardiff, Dublin, Manchester, and York on the 7th and 8th ult. Of the 154 candidates admitted, claims for exemption from sitting were allowed to the number of thirty-four. The remaining 120 were examined, with the following results:—

	Examined	Passed	Relegated
London	70	33	37
Birmingham	7	4	3
Bristol	7	4	3
Cardiff	7	3	4
Dublin	2	1	1
Manchester	14	8	6
York	13	10	3
	120	63	57

The successful candidates, together with those exempted, making a total of ninety-seven newly registered Probationers, are as follows:—

BEAUMONT: George Neville; 38, Bond Street, Wakefield, Yorks [Grammar School, Wakefield].
 BERRY: Philip Roland; 23, Bolingbroke Grove, Wandsworth Common, S.W. [Master: Mr. W. A. Large].
 BIRD: Hugo Ritchie; 40, Hildrop Crescent, Camden Road, N. [Masters: Messrs. Gibson * & Russell *].
 BOWELL: Henry Thomas; Conway House, Allandale Road, Stoneygate, Leicester [Master: Mr. J. Tait *].
 BOWER: George Richard; Wentworth, near Rotherham [Master: Mr. W. J. Hale].
 BRIGGS: Martin Shaw; Wharfebank, Otley, Yorks [Yorkshire College, Leeds].

BROWN: William Edward Arthur; 20, Bessborough St., Pimlico, S.W. [Master: Mr. George A. Lansdown].
 BUCKINGHAM: Hubert Philip; 31, Mecklenburgh Square, W.C. [Master: Mr. T. Walter Moss].
 BULLOCK: Ernest Havergal; Coomrith, Eastbourne [Master: Mr. William A. Pite *].
 BURTON: Charles Frederick; 5, Fountain Terrace, West Hartlepool [Masters: Messrs. Barnes * & Coates *].
 BYRON: Hugh; 29, Norfolk Street, Mile End, E.
 CARRINGTON: Arthur John Pearson; 24, St. Mary Abbot's Terrace, Kensington, W. [Masters: Messrs. Wylson * & Long *].
 CASHMORE: Edward Lascelles; 36, Carlyle Road, Edgbaston, Birmingham [Masters: Messrs. Doubleday & Shaw].
 CHEDBURN: Noel Stewart; 2, King's Gate, Aberdeen [Masters: Messrs. Brown & Watt].
 COCKRILL: Owen Hanworth; Northbury, 12, Euston Road, Great Yarmouth [Woodhouse Grove School, near Bradford].
 COULSON: William Johnson Clark; 8, Whitehall Road, Gateshead-on-Tyne [Master: Mr. J. W. Wardle].
 CRISFORD: Augustus Robert; Escalonia, St. Leonard's Road, Eastbourne [Master: Mr. Wm. Chapman Field].
 CUMMING: Tarras Talfourd; 7, Christchurch Gardens, Reading [Masters: Messrs. Charles Smith * and C. Steward Smith *].
 DACOMBE: Reginald Stainbank; Roseneath, Polygon, Southampton [Master: Mr. Ingaltton Sanders].
 DAKIN: Ernest Alfred; Long Wharton, Loughborough [Master: Mr. E. T. Alcock *].
 DANIEL: Arnold Frost Hood; Hill End House, Henbury, near Bristol [Master: Mr. George H. Oatley *].
 DAVIDSON: William; 4, Upper Gilmore Terrace, Edinburgh [Master: Mr. T. P. Marwick *].
 DAVIES: Thomas Ellis; 72, Rockfield Road, Anfield, Liverpool [Master: Mr. Thomas Cook *].
 DICKEN: Aldersey; 8, Westbury Road, Ealing, W. [Masters: Sir A. W. Blomfield & Sons].
 DRU DRURY: Howard; Maisonnnette, Woodville Road, Blackheath, S.E. [Master: Mr. E. Dru Drury *].
 DUGGAN: Charles Cuddington; 51, Choumert Road, Peckham, S.E. [Master: Mr. J. M. Kennard *].
 ELLISON: Robert Kitchen; Park House, Carleton, near Skipton, Yorks [Master: Mr. James Hartley].
 FIRTH: Joseph Percy; Oakleigh House, Wakefield [Grammar School, Wakefield].
 FLETCHER: Alfred Woodroffe, LL.B.; St. Anne's Passage, Manchester.
 FORD: Sir Francis Charles Rupert, Bart.; Cathedine, Burley-in-Wharfedale, Leeds [Master: Mr. Samuel Edwards].
 GILPIN: Archibald; Monkton Cottage, Chippenham, Wilts [Master: Mr. Henry Williams].
 GRIFFITH: Gronwy Robert; Garn, Trefnant, R.S.O., Denbighshire [Shrewsbury School].
 HAMPSHIRE: Ernest Llewellyn; 1, Hillsboro', Rye Hill Park, S.E. [Master: Mr. Ellis Marsland].
 HANSOM: Theodore; 23, Eldon Square, Newcastle-upon-Tyne [Masters: Messrs. Dunn & Hansom *].
 HAYWOOD: William; 14, Temple Street, Birmingham, *Pugin Student 1897*.
 HENNELL: Sidney Thorn; 27, Rose Hill Road, Wandsworth [King's College School, Wimbledon].
 HILL: Thomas Harold; Fernside, Hale, Altrincham, Cheshire [Cavendish School, Matlock].
 HILLYER: William Harold; Knockholt, Ravensbourne Park, Catford, S.E. [Master: Mr. S. C. Tee].
 HOFFMANN: George Spencer, B.A. Cantab.; Coombe Lodge, West Hill, E. Putney, S.W. [Masters: Sir Arthur Blomfield & Sons].
 HOLMES: George; Oakwood Grove, Oakwood Lane, Roundhay, Leeds [Master: Mr. W. Carby Hall *].

- HUDSON: Guy Louis; Thorn Châlet, Undercliffe, Bradford [Masters: Messrs. Mawson & Hudson].
- IDLE: Martin; 99, The Chase, Clapham, S.W. [Master: Mr. H. W. Burrows*].
- JACKSON: Edwin Arthur; 25, Queen's Road, Great Yarmouth [Masters: Messrs. Bottle* & Olley].
- JEMMETT: William Barkham; 70, Dry Hill Park, Tonbridge [Tonbridge School].
- JEWSON: Norman; St. Aubyn's, South Lowestoft [St. Aubyn's School, Lowestoft].
- JOHNSON: Frank Garfield; 14, Cresswell Terrace, Neath, S. Wales [Master: Mr. J. Cook Rees].
- JOHNSTONE: John Thomas; 39, Villa Road, Brixton, S.W. [Master: Mr. Lewen Sharp].
- KEFFORD: Henry Withers; 562, High Road, Tottenham [Master: Mr. F. T. W. Goldsmith*].
- LONGMAN: Francis William; 22, St. James's Square, Notting Hill, W. [St. Paul's Public School].
- LEEPER: Leonard; Belton Rectory, Great Yarmouth [Master: Mr. J. W. Cockrill*].
- LEES: John; 9, Tipping Street, Altrincham, Cheshire [Master: Mr. John Macnamara].
- LEWIS: Horace Mersham; 3, Langborough Road, Wokingham, Berks [Master: Mr. A. E. Sidford].
- LITTLE: Philip Stuart; 48, Sholebroke Avenue, Leeds [Masters: Messrs. Perkin* & Bulmer*].
- LLOYD: Bernard Moseley; 16, George Street, Lozells, Birmingham [Master: Mr. T. G. Price].
- LUCAS: Frederick James; Claremont, Avenue Road, Southampton [Masters: Messrs. Colson,* Farrow, & Nisbett*].
- LUDLOW: William Henry; 20, George Street, Reading [Master: Mr. J. S. Dodd].
- MAITLAND: Andrew Gordon; Academy Street, Tain, Ross-shire, N.B. [Master: Mr. James Maitland].
- MANCHIP: Herbert John; 60, Grosvenor Road, Canonbury, N. [Masters: Messrs. Cubitt* & Collinson*].
- MARTIN: Edgar James; 28, John Street, Bedford Row, W.C. [Master: Mr. E. Harding Payne*].
- MARTIN: Francis Platt; 111, Ruskin Avenue, Manor Park, Essex [Master: Mr. Frederick Pinches*].
- MARTLAND: John; Cove Cottage, Lathom, Ormskirk [Master: Mr. John Riding].
- MASON: Cecil Julian Marsh; The Vicarage, Wigston Magna, near Leicester [Masters: Messrs. Simpson & Harvey].
- MILNE: Oswald Partridge; 3, Dynevor Road, Bedford [Masters: Sir A. Blomfield & Sons].
- MOON: Henry Alfred; 69, Vassall Road, Brixton, S.W. [Masters: Messrs. Whitfield & Thomas].
- MOORE: Leslie Thomas; Ormesby Vicarage, Great Yarmouth [Norwich Grammar School].
- MUFF: Edward Brantwood; 3, Upper Montague Street, Russell Square, W.C. [Master: Mr. William A. Pite*].
- NEWCORBE: Philip Clive; Erlsmead, Gosforth, Newcastle-upon-Tyne [Master: Mr. W. Lister Newcombe*].
- OKELY: Charles Edward; 42, Cheniston Gardens, Kensington, W. [Master: Mr. J. H. Eastwood*].
- PENLINGTON: Stanley Highfield; 6, Kingsland Crescent, Barry Dock, Cardiff [Master: Mr. E. H. Bruton*].
- PETTER: John; 5, Howard Terrace, Roath, Cardiff [Master: Mr. Edwin Seward*].
- PROCTER: Edward; 102, Tressillian Road, Brockley, S.E. [Master: Mr. George Baines*].
- QUAIL: Edgar; Ark House School, Banbury, Oxon [Ark House School, Banbury].
- QUÉRÉE: Hedley Cecil; 30, Elliott Road, Chiswick, W. [Master: Mr. T. E. Lidiard James*].
- RAMSEY: Stanley Churchill; Oak Lodge, Benhill Wood Road, Sutton, Surrey [School of the Haberdashers' Company].
- RIGG: Harold; The Grove, Lancaster [Master: Mr. P. B. Rigg].
- ROGERS: Francis Albert; 83, Hanley Road, Stroud Green, N. [Polytechnic, Regent Street].
- ROGERS: Gilbert Warren; 5, Templeton Place, Earl's Court, S.W. [King's College].
- RUSHTON: Thomas Johnson; 26, Oxford Road, Ranelagh, Dublin [Master: Mr. W. Kaye Parry*].
- SEARLE: Sydney; Hamilton House, Florence Road, Ealing, W. [Master: Mr. J. G. Broomfield].
- SEELS: George Minard; 21, Whitfield Street, Newark, Notts [Masters: Messrs. Sheppard & Harrison].
- SHARP: Herbert Firth; 1, Briggs Villas, Queensbury, near Bradford, Yorks [Master: Mr. J. Drake].
- SHORT: William Cuthbert; 50, High Street, Taunton, Somerset [Master: Mr. C. H. Samson*].
- SMITH: John Myrtle; 3, Hope Park Terrace, Edinburgh [Masters: Messrs. Scott & Campbell].
- SPILLER: Reginald George; 31, Bridge Street, Taunton, Somerset [Master: Mr. F. W. Roberts].
- SQUIRE: Herbert Balmanno; 6, Lauderdale Mansions, Maida Vale, W. [Master: Mr. Edmund Woodthorpe, M.A.*].
- STEEL: William; 5, Joannah Street, Newcastle Road, Sunderland [Master: Mr. Frank Caws*].
- STEPHENSON: Arthur Frederick Vere; 3, Rubislaw Terrace, Aberdeen [Master: Mr. R. G. Wilson].
- STOKES: George William; Woodville, Cheadle Hulme, near Stockport [Masters: Messrs. Darbyshire* & Smith*].
- STRUDWICK: Francis John; High Street, Ewell, Surrey [Master: Mr. Horace R. Appelbee].
- THOMASSON: William Joseph Mate; Elgin Lodge, Arboretum Road, Worcester [Master: Mr. A. Hill Parker].
- WALKER: Edward Holsworth; Cairnyran, Woodside Lane, North Finchley, N. [Masters: Messrs. Young* & Hall*].
- WARTH: Albert Frederick; 4, Trafalgar Road, Mosely, Birmingham [Masters: Messrs. Reading* & Andrews*].
- WATSON: Charles Spencer Owen; 5, Kensington Terrace, Newcastle-upon-Tyne [Masters: Messrs. Oliver,* Leeson, & Wood].
- WICKENDEN: Arthur Fred; Avondale, Claremont Road, Tunbridge Wells [Master: Mr. W. Harmer].
- WILLIAMS: Frank Warren; Woodcote Lodge, Wallington, Surrey [Hartley College, Southampton].
- WILLS: William Francis; Littleover Hill, Derby [Master: Mr. John Wills].
- WILSON: John Goddard; 76, Warwick Road, Maida Vale, W. [Master: Mr. Aston Webb, A.R.A.*].

The asterisk (*) denotes members of the Institute.

Intermediate: Newly registered Students.

Intermediate Examinations of candidates for registration as Student R.I.B.A. were held simultaneously in London, Birmingham, Bristol, Manchester, and York on the 7th, 8th, and 9th ult. In all sixty-five candidates were examined, with the following results:—

	Examined	Passed	Relegated
London	40	22	18
Birmingham	5	4	1
Bristol	3	0	3
Manchester	10	5	5
York	7	4	3
	65	35	30

The successful candidates, who have been entered on the Register of Students R.I.B.A., are as follows, the names being given in order of merit:—

- CHAPMAN: Henry, jun. [*Probationer* 1896]; Seacroft, Westoe, South Shields [*Master*: Mr. Henry Grieves*].
- RUSSELL: George Leonard [*Probationer* 1897]; Hainault House, Meynell Road, Hackney Common, N.E. [*Master*: Mr. Edmund Woodthorpe, M.A.*].
- BEAUMONT: Chevalier Worby [*Probationer* 1895]; 100, Palace Road, Tulse Hill, S.W. [*Master*: Mr. H. O. Cresswell*].
- BROWN: Edwin Dace [*Probationer* 1898]; 6, Trinity Street, Hastings [*Master*: Mr. F. H. Humphreys*].
- BROADHEAD: Charles Alfred [*Probationer* 1898]; 378, Lenton Boulevard, Nottingham [*Master*: Mr. W. Dymock Pratt].
- SWANN: William Herbert [*Probationer* 1899]; 17, Gill Street, Nottingham [*Master*: Mr. Watson Fothergill].
- HALL: John Percy [*Probationer* 1897]; 6, Victoria Grove, Kensington, W. [*Master*: Mr. E. Goldie].
- BESANT: Ernest George [*Probationer* 1896]; 4, Harvey Road, Cambridge [*Master*: Mr. W. M. Fawcett, M.A.*].
- BERBILL: Ralph [*Probationer* 1897]; 57, Gough Road, Edgbaston, Birmingham [*Master*: Mr. Alfred Reading*].
- HODGSON: Charles Victor Tylston [*Probationer* 1895]; Harpenden, Herts [*Master*: Mr. Alfred Waterhouse, R.A.*].
- VARNDELL: Charles Edward [*Probationer* 1896]; 286, Vauxhall Bridge Road, S.W. [*Master*: Mr. W. H. Seth Smith*].
- WRATTEN: Edmund Livingstone [*Probationer* 1897]; Hellingley, Dingwall Avenue, Croydon [*Master*: Mr. James Williams].
- JOSEPH: Ernest Martin [*Probationer* 1899]; 34, Inverness Terrace, W. [*Masters*: Messrs. Joseph,* Son, & Smithem*].
- ONIONS: George Harry [*Probationer* 1897]; 32, Dudley Road, West Bromwich [*Master*: Mr. Alfred Long].
- NASH: William James [*Probationer* 1898]; 12, Duke of York Street, Wakefield [*Master*: Mr. W. Watson].
- WOOD: Joseph John [*Probationer* 1897]; 27, Cardigan Road, Leeds [Yorkshire College, Leeds].
- CHILDS: Charles Michael [*Probationer* 1896]; 85, Albert Street, Regent's Park, N.W. [*Master*: Mr. E. W. Wimperis*].
- OMAN: William Campbell [*Probationer* 1895]; 26, Tollington Place, Finsbury Park, N. [*Master*: Mr. W. J. Chambers].
- TOWSE: Stanley [*Probationer* 1893]; Hillside, Ravensbourne Park, Catford, S.E. [*Master*: Mr. Leonard Stokes*].
- BLAKEY: Richard Palin [*Probationer* 1896]; 12, Victoria Terrace, Sunderland [*Master*: Mr. George T. Brown].
- HEWITT: Stanley Goodison [*Probationer* 1897], c/o Messrs. Grayson & Ould, 31, James Street, Liverpool [*Master*: Messrs. Grayson & Ould].
- MAYS: Ashby John [*Probationer* 1897]; West View, Yarboro' Road, Lincoln [*Master*: Mr. J. H. Cooper].
- WIDDUP: Percival Sylvester [*Probationer* 1898]; 171, Preston New Road, Blackburn [*Master*: Mr. Walter Stirrup*].
- SYMON: Alexander [*Probationer* 1898]; 4, Shawfield Street, King's Road, S.W. [*Master*: Mr. Curtis Green].
- ELY: George Frederick [*Probationer* 1898]; Buxton Road, Disley, Cheshire [*Master*: Mr. John Ely*].
- BILL: Harry Thomas [*Probationer* 1898]; 259, Birchfield Road, Handsworth, Birmingham [*Master*: Mr. Daniel Arkell].
- CONDER: Alfred Rowland [*Probationer* 1898]; 40, Coolhurst Road, Crouch End, N. [*Master*: Mr. Alfred Conder*].
- COUCH: William Edward [*Probationer* 1897]; 25, Linden Gardens, Bayswater Road, W. [*Master*: Mr. John T. Lee*].
- GREGG: Theodore [*Probationer* 1897]; 1A, St. Helen's Place, E.C. [*Master*: Mr. Ebenezer Gregg*].
- JONES: Lewis Austin [*Probationer* 1898]; 17, Queen's Road, St. John's Wood, N.W. [*Masters*: Messrs. Prothero* & Phillott].
- LEE: Leonard [*Probationer* 1896]; 9, Hillmarton Road, N. [*Masters*: Messrs. Wimperis* & East*].
- ROBERTS: Richard McMinnies [*Probationer* 1897]; Rock Villas, Latchford, Warrington [*Masters*: Messrs. William* & Segar Owen*].
- WEST: Daniel [*Probationer* 1895]; Oakwood, St. John's Park, Ryde, Isle of Wight [*Master*: Mr. C. W. Bevis*].
- WHEELER: Frederick Christopher William [*Probationer* 1895]; 6, Staple Inn, Holborn, W.C. [*Master*: Mr. Frederick Wheeler*].
- WOODWARD: Charles [*Probationer* 1897]; 13, Southampton Street, Strand, W.C. [*Master*: Mr. William Woodward*].

The asterisk (*) denotes members of the Institute.

Final: Qualified for Candidature as Associates.

Final and Special Examinations, qualifying for candidature as Associate R.I.B.A., were held in London from the 17th to the 23rd ult. Of the forty-seven candidates examined, the following twenty-two passed, and, subject to Section 8 of the Charter, have become eligible for candidature as Associates:—

- ALLEN: Francis Henry [*Probationer* 1895, *Student* 1897]; 28, High Street, Kettering.
- ANSELL: William Henry [*Probationer* 1894, *Student* 1896]; 11b, Featherstone Buildings, Holborn.
- BARROW: Spencer Ellwood [*Probationer* 1891, *Student* 1894]; Dalton Square, Lancaster.
- BUCKELL: Francis William Ashton [*Probationer* 1892, *Student* 1898]; 97, Gower Street, W.C.
- BYRNE: Thomas Joseph [*Probationer* 1897, *Student* 1898]; 24, Cranbrook Mansions, South Lambeth Road, S.W.
- CHARLES: Bessie Ada [*Probationer* 1893, *Student* 1896]; 49, York Street Chambers, W.
- CRAIK: David McLeod [*Probationer* 1893, *Student* 1896]; 71, Shirland Road, Maida Hill, W.
- FOSTER: Alfred Herbert [*Probationer* 1896, *Student* 1897]; 19, Denbigh Place, S.W. [Australia.]
- † FOSTER: Frank; 8, Duke Street, Adelphi, W.C.
- HAMP: Stanley Hinge [*Probationer* 1896, *Student* 1897]; Park House, Alperton Park, Wembley.
- HICKTON: John Harry Woodall; Westbourne Road, Walsall.
- HONAN: Matthew [*Probationer* 1896, *Student* 1897]; c/o Messrs. Grayson & Ould, 31, James St., Liverpool.
- ILLINGWORTH: Herbert Edward [*Probationer* 1893, *Student* 1895]; Larkfield Mount, Rawdon, Leeds.
- KEIGHLEY: Alfred Ralph [*Probationer* 1892, *Student* 1895]; The Bents, New Brighton, Cheshire.
- MOODIE: Thomas Anderson [*Probationer* 1890, *Student* 1895]; 10, Artesian Road, Bayswater, W.
- SHIELD: James Edward Coleman [*Probationer* 1892, *Student* 1895]; 3, New Inn, Strand, W.C.
- SPAIN: John Edward [*Probationer* 1897, *Student* 1898]; The Rectory, Rand, Wragby, Lincolnshire.
- SPALDING: Reginald Henry [*Probationer* 1894, *Student* 1897]; 3, Lyndhurst Road, Hampstead, N.W.

† TAYLOR: Frederick; 26, Temple Street, Aylesbury, Bucks.

TRAQUAIR: Ramsay [Probationer 1894, Student 1896]; 15, North Villas, Camden Square, N.W.

TYRWHITT: Thomas [Probationer 1894, Student 1896], Inst. Medallist 1898; 36, St. George's Square, S.W.

WATTS: Harold [Probationer 1893, Student 1896]; 2, Hoe Park Terrace, Plymouth.

[† Candidates marked thus † were admitted to the Special Examination, under the following regulation:—"Architects in practice not less than 25 years of age, and chief assistants over 30 years of age, who desire to be admitted as Associates, can be exempted from passing the Preliminary and Intermediate Examinations and from sending in Testimonies of Study. They can be admitted, by resolution of the Council in each case, to a Qualifying Examination (namely, the Final of the three examinations), which is conducted with especial regard to the requirements of such architects, their professional works and position being duly taken into account by the Board of Examiners."

The remaining twenty-five candidates have been relegated to their studies. The following table shows the number of failures in each subject of the Final Examination:—

I. Design	23
II. Mouldings and Ornament	16
III. Building Materials	8
IV. Principles of Hygiene	1
V. Specifications	3
VI. Construction: Foundations, &c.	3
VII. Construction: Iron and Steel	4

The Cates Prize for Testimonies of Study.—The Board of Examiners report that, owing to the failure of Students to comply with the conditions attaching to this prize, they are unable to make the award.

The Tribunal of Appeal.

The appointment of Mr. Arthur Cates expiring by effluxion of time on the 31st December, the Council have reappointed Mr. Cates a member of the Tribunal of Appeal for the term of five years commencing the 1st January 1900, under sections 175 and 176 of the London Building Act 1894.

MINUTES. III.

At the Third General Meeting (Business) of the Session, held Monday, 4th December 1899, at 8 P.M., the President, Mr. William Emerson, in the Chair, with 13 Fellows (including 10 members of the Council) and 12 Associates, the Minutes of the Meeting held 20th November 1899 [p. 40] were taken as read and signed as correct.

The following Associates attending for the first time since their election were formally admitted and signed the Register, viz. Harry Dighton Pearson and Charles Dixon Rochester.

The Hon. Secretary announced the receipt of a large

number of donations to the Library [see SUPPLEMENT], and a vote of thanks to the donors was passed by acclamation.

The Secretary announced the results of the November Examinations, Preliminary, Intermediate, and Final, and read the names of successful candidates.

The following candidates for membership in the various classes were elected by show of hands, under By-law 9:—

AS FELLOWS (8).

FRANCIS WILLIAM BEDFORD [A., qualified 1891, Ashpitel prizeman 1890, Owen Jones Student 1891-92] (Leeds).

JAMES GARRY (West Hartlepool).

JOSIAH GUNTON.

EDWARD JOHN LOWTHER [A.].

ROBERT FALCONER MACDONALD [A., qualified 1889].

HERBERT READ [A., qualified 1889].

THOMAS TALIESIN REES [A., qualified 1892] (Birkenhead).

FRANCIS WILLIAM TROUP [A., qualified 1889].

AS ASSOCIATES (16).

RAYMOND TURNER BARKER [Probationer 1890, Student 1898, Qualified 1899].

HENRY THOMAS BROMLEY [Probationer 1893, Student 1897, Qualified 1899].

HERBERT HENRY DUNSTALL [Probationer 1891, Student 1893, Qualified 1899] (Chatham).

HUBERT ERNEST GILFORD [Probationer 1895, Student 1897, Qualified 1899] (Redhill, Surrey).

CHARLES HALE [Probationer 1895, Student 1897, Qualified 1899] (Kettering).

JOHN HUNT [Probationer 1890, Student 1894, Qualified 1899].

GEORGE ERNEST KENDALL [Probationer 1893, Student 1896, Qualified 1899] (Leicester).

THOMAS GEOFFRY LUCAS [Probationer 1890, Student 1891, Qualified 1899].

HENRY ALFRED NEUBRONNER [Qualified 1899] (Penang, Straits Settlements).

WALTER GRAY ROSS [Probationer 1893, Student 1895, Qualified 1899].

WILLIAM MOSS SETTLE [Probationer 1894, Student 1896, Qualified 1899] (Barrow-in-Furness).

THOMAS SHARPE [Probationer 1891, Student 1894, Qualified 1899] (Manchester).

VINCENT STEADMAN [Probationer 1892, Student 1894, Qualified 1899] (Bristol).

HENRY FRANCIS TRAYLEN [Probationer 1892, Student 1894, Qualified 1899] (Leicester).

THOMAS HUBERT HARDINGE VOWLES [Probationer 1892, Student 1894, Qualified 1899] (Oldham).

PERCY JOHN WARMAN [Probationer 1894, Student 1896, Qualified 1899].

AS HON. ASSOCIATE.

THE REV. JOHN WILLIAM ROBBINS, M.A., Oriel College (Oxford).

The President announced that M. Charles Lucas' Paper on the Buildings of the Paris Exhibition, which was to have been read on the 18th December, was unavoidably postponed, and that that evening would be devoted to a Paper by Mr. Thomas Blashill [F.] on "The Architect in Relation to Fire Prevention."

The proceedings then closed and the Meeting separated at 8.35 P.M.

